



ALICE IN CHAINS

JAR OF FLIES/SAP



ALICE IN CHAINS

JAR OF FLIES/SAP

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Rotten Apple

Words by Layne T. Staley
Music by Michael Inez and Jerry Cantrell



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = C♭ ⑥ = E♭

Intro

Moderately Slow ♩ = 72

Gr. 1: w/ Riff A, 9 times (Em) (D) (Em) (D) (Em) (D) (Em) (D) (Em) (D)

Gr. 1 * Riff A

Gr. 2

End Riff A

* Bass arr. for Gr.

* elec. w/ talkbox (two grs. arr. for one)

(Em) (D) (Em) (D) (Em) (D) (Em) (D)

full full 1/2

(14) 12 14 12 (15) 12 15 12 14 12 (14) 12 14 12

(Em) (D) (Em) (D) (Em) (D) (Em) (D)

full full full

12 13 14 (14) 12 13 12 12 13 15 12 (15) 12 12 (12)

(Em) (D) (Em) (D) (Em) (D)

full full

(12) 11 12 11 9 7 9

Gtrs. 3 & 4: w/ Rhy. Fig. 1
 Em7 D Em7 Dsus2 Em7 Dsus2 Em7 Dsus2
 ken. Hey ah na na, com - fi - dence is bro - ken, hey ah na na, bro -



Gtrs. 3 & 4: w/ Rhy. Fig. 2, 3 1/2 times
 Gtr. 1: w/ Riff A, 4 times
 Em7 Dsus2 Em7 D Em7 D
 ken.
 1. Hey ah na na, sus - ie - nance is sto - len.
 2. Hey ah na na, I re - pent to - mor - row,
 3. Hey ah na na, a ro - mance is fall - en.

Em7 D Em7 D Em7 D
 hey ah na na, sto - len.
 hey ah na na, to - mor - row.
 hey ah na na, fall - en.
 Hey ah na na,
 Hey ah na na,
 Hey ah na na,

Gtrs. 3 & 4: w/ Rhy. Fill 1, 1st time
 Gtrs. 3 & 4: w/ Rhy. Fill 2, 2nd & 3rd times
 Em7 D Em7 D Em7 D
 ar - ro - go - gance is po - tent, hey ah na na, po - tent.
 I, sus - pend my sor - row, hey ah na na, sor - row.
 rec - om - mend you hor - row, hey ah na na, hor - row.

Rhy. Fill 1
 Gtrs. 2 & 3
 let ring
 TAB

Rhy. Fill 2
 Gtrs. 3 & 4
 TAB

E

C(add9) E C9
 writ - ten my own part. Eat of the ap - ple. — so
 let ring 4

Introduction

E **C(add9)**

young I'm crawling back to

To Coda

To Coda 

1. Ctrs. 3 & 4; w/ Rhy. Fig. 1; Ctr. 1: w/ Rfl A, 2 times;
Ctr. 2: w/ talk box effects

(fig. 2) w/ tank box effects

The musical notation shows a single staff with a treble clef and a key signature of one sharp (F#). The notes are as follows:
- Chord 1 (Em): E4 (quarter), G4 (quarter), B4 (half)
- Chord 2 (Dsus2): D4 (quarter), F#4 (quarter), A4 (half)
- Chord 3 (Em): E4 (quarter), G4 (quarter), B4 (half)
- Chord 4 (Dsus2): D4 (quarter), F#4 (quarter), A4 (half)
- Chord 5 (Em): E4 (quarter), G4 (quarter), B4 (half)
- Chord 6 (Dsus2): D4 (quarter), F#4 (quarter), A4 (half)

A bracket labeled "start" spans from the beginning of the first chord to the end of the second chord.

2. Gtrs. 3 & 4: w/ Rhy. Fig. 1; Gtr. 1: w/ Riff A, 2 times

Em Dsus2 Em Dsus2 Em Dsus2 Em Dsus2

start.

Cir. 2

full

(* Cir. 2 out)

N.C.(Em) (D) (Em) (D) (Em) (D)
 Fill 1 End Fill 1
 Harm.
 Gtr. 4
 (clean elec. w/wah)
 Harm.
 Chv. 1
 let ring...4 let ring...4 let ring...4 let ring...4
 11/12 12 12 12 11/12 12 12 12 11/12 12
 Bass act. for gtr.

1. (Em) (D) 2. (Em) (D) D.S. al Coda

The score is written for guitar and voice. The guitar part is in the key of D major (one sharp) and 4/4 time. It features a repeating melody in the first system and a more complex melody in the second system. The voice part is in the key of D major and 4/4 time. It features a repeating melody in the first system and a more complex melody in the second system. The score is divided into two systems, each with a first and second ending. The first ending leads back to the beginning of the first system, and the second ending leads to the Coda. The Coda is marked 'D.S. al Coda'.

Em

D5152

Ents

Disus2

End

Discussion

Estm

D800#2



Ultra Solo

Chir. I w/ Rife A. III end

Chr. 2: w/ Fil 2, th end

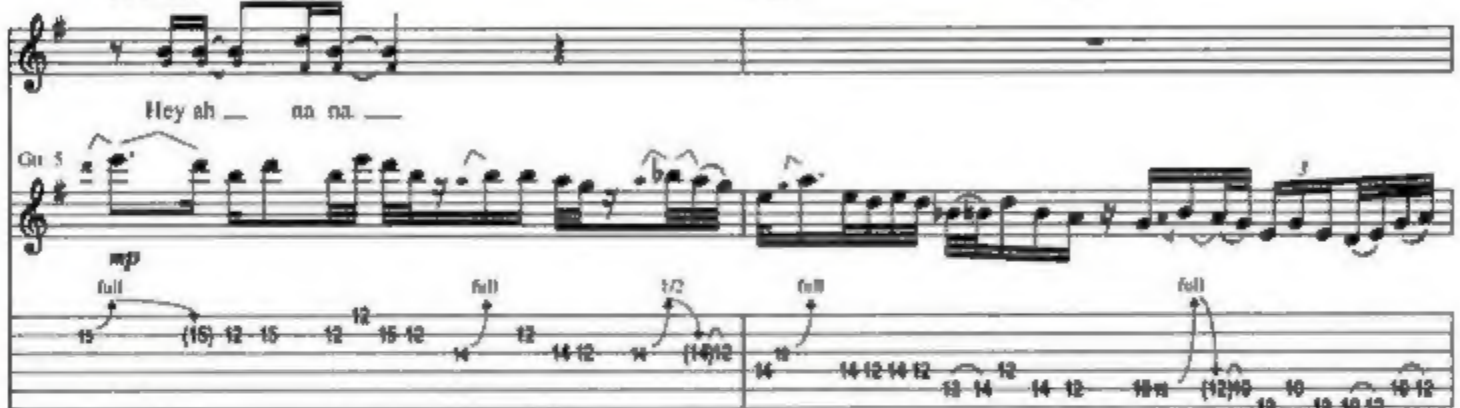
Car. 4: w/ Fill 1, 4 times

N.C.(Em)

(D)

(Em)

(D)

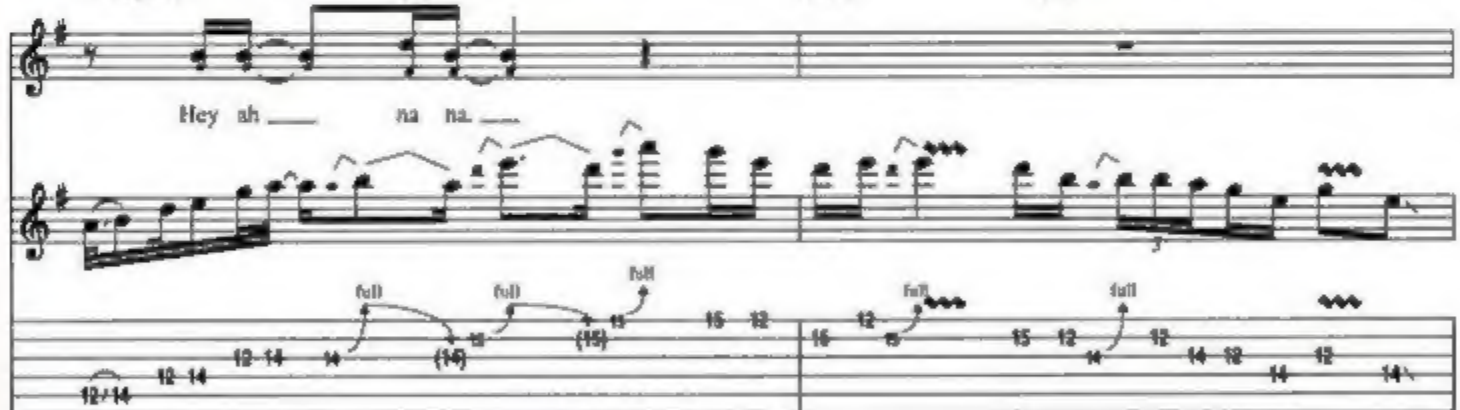


N-C (Em)

(D)

(Em)

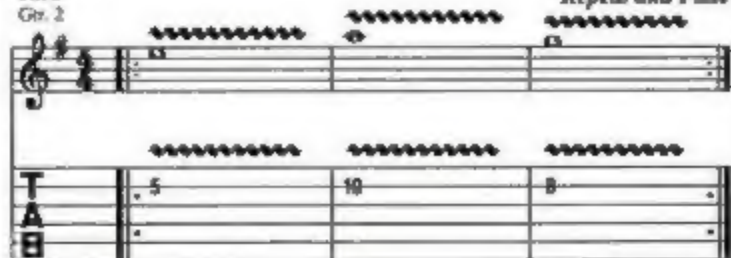
(b)



FHM 2

Gr. 1

Repeat and Fade



[illegible]

The musical notation for the guitar solo is presented in two systems. The top system is a standard musical staff with a treble clef and a key signature of one flat (B-flat). It features a series of chords and melodic lines. The chords are labeled as (Em), (D), (Em), and (D). The melodic lines are written in a style that suggests a specific fingering or picking pattern, with many notes beamed together. The bottom system is a tablature staff, which uses numbers 1 through 15 to indicate fret positions. It includes a series of chords and melodic lines, with some notes beamed together. The tablature staff is divided into two measures, with the second measure ending with a double bar line and a final note on the 14th fret.

[illegible][illegible][illegible]

Nutshell

Words by Layne T. Staley
Music by Jerry Cantrell, Michael Inez and Sean Kinney

Tune Down 1/2 Step

- ①=E♭ ④=D♭
②=B♭ ⑤=A♭
③=G♭ ⑥=F♭

Intro

Slowly ♩ = 66

Em7 G/B

D

Cadd9
Rhy. Fig. 1

G5 Em7

Gtr 1 (Acous 1)

G/B D Cadd9
End Rhy. Fig. 1 Rhy. Fig. 1A

G5 Em7

G/B D Cadd9
End Rhy. Fig. 1A

G5 Em7

G/B D Cadd9 Rhy. Fig. 1B Cmaj7 Cadd9

Cmaj7 G5 Em7 G/B D Cadd9 End Rhy. Fig. 1B

G5 Em7 G/B D

Verse

Gr 1 w/ Rhy. Fig. 1B Cadd9 Cmaj7 Cadd9 Cmaj7 G Em7 G/B D

1 We _____ chase mis - print - ed lies. _____
 2 My _____ gift of self is raped. _____

Gr 1 w/ Rhy. Fig. 1 Cadd9 G5 Em7 G/B D Cadd9

Gr 1 1st time w/ Rhy. Fig. 1 2 times. 2nd time w/ Rhy. Fig. 1B

We _____ face the path of time. And yet I fight... and yet...
 My _____ pri - va - cy is raped. And yet I find and yet

G5 Em7 G/B D Cadd9 G5 Em7

1 fight this bat-tle all a-lone — No one to cry to, — no place to call home. —
 1 find re-peat-ing in my head. — If I can't be my own, — I'd feel bet-ter dead. —

G/B D Cadd9 G5 Em7 G/B D

Gtr 1 1st time w/ Rhy. Fig. 1A
 2nd time w/ Rhy. Fig. 1C

(Ooh. —————) (Ooh. —————)

Gtr 2 (Elec.)

10 12 12 11 (11) 9 10 7 10 9 12 12 11 (11) 9 10 7 10 9

Gtr 1 1st time w/ Rhy. Fig. 1:
 2nd time w/ Rhy. Fig. 1C
 Cadd9

1. G5 Em7 2. G/B D G/B Em7

(Ooh. —————) (Ooh. —————)

12 10 7 10 9 12 12 11 (11) 9 10 7 10 9 12 12 11 (11) 9 10 7 10 9

Rhy. Fig. 1C
 Cadd9

Gtr 1

G5 Em7 G/B D

TAB

Guitar Solo

Gr. 1 w/ Rhy Fig. 1A, 2 times
Cadd9

First system of guitar notation. Treble clef staff with notes and chords. Bass staff with fret numbers. Chords: Cadd9, G5 Em7, G/B D. Techniques: P.M., 1/4, 1/2, 1/2.

Second system of guitar notation. Treble clef staff with notes and chords. Bass staff with fret numbers. Chords: Cadd9, G5 Em7, G/B D. Technique: Int. ring.

Third system of guitar notation. Treble clef staff with notes and chords. Bass staff with fret numbers. Chords: G5 Em7, G/B D.

Fourth system of guitar notation. Treble clef staff with notes and chords. Bass staff with fret numbers. Chords: G5 Em7, G/B D. Technique: dim.

Fifth system of guitar notation. Treble clef staff with notes and chords. Bass staff with fret numbers. Chords: Cadd9, G5 Em7, G/B D, Cadd9, Cmaj7, Cadd9, Cmaj7, G5 Em7, G/B D.

Repeat and Fade

I Stay Away

Words by Layne T. Staley
Music by Michael Inez and Jerry Cantrell



Drop D Tuning.
Tune Down 1/2 Step.

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭

Intro
Moderately ♩ = 78

Intro

Chtr 1, acoust. 12 str. D Rhy. Fig. 1 C(add9) N.C. Chtr 2, acoust. 12 str. D C(add9) Car 1 w/ Rhy. Fig. 1, 2 times

let ring ♩

let ring ♩

D C(add9) N.C.

Verse

D C(add9) N.C. Chtr 1 & 2 w/ Rhy. Fig. 2 1 times D C(add9)

Yeah, hey _____ I _____ want to trav - el south _____ this year.

Rhy. Fig. 2
Lines 1 & 2

End Rhy. Fig. 2

N.C. D C(add9) N.C. D C(add9) N.C.

Ab, woh, woh, won't prevent safe passage here

Pre-Chorus
N.C.

Why you act crazy?

Rhy Fig. 3
(or 1 elec)

End Rhy. Fig. 3

Full Full Full

Gr. 3 w/ Rhy Fig. 3, 3 times
N.C.

Not an act, may be So close

a la dy Shift y eyes, shad y

Verse

Gr. 1 & 2 w/ Rhy Fig. 2, 2 times

Gr. 1 & 2 w/ Rhy Fig. 2, 2 times
D C(add9)

N.C.

Yeah, hey, yeah, tears that soak a cal



Pre-Chorus

Gr. 1 w/ Rhy Fig. 3, 4 times
N.C.

lous heart _

1. Why you act frightened? I am an en, frightened

2. Why you act crazy? Not an act, may be

Your So weak close - ness builds me. So Shift some day eyes, you'll see y

Chorus
Rhy. Fig. 4A

D5

Str 1

Rhy. Fig. 4
Gtr. & 2

Bb5

C5

D5

stay

a

way

Bb5

NC

Ta Coda

(cont. in notation)

Chorus 1 2 & 1

End Rhy. Figs. 4 & 4A

Guitar Solo

Gtrs. 1 & 2 w/ Rhy. Fig. 2, 4 times

Gtr 3

D C(add9) N.C.

N.C. D C(add9)

N.C. PH PH C(add9) N.C. D.S. al Coda

pitches C B B B B A F# E D

Coda

Gtrs. 1 & 2 w/ Rhy. Fig. 4, 4 1/4 times

Gtr 3: w/ Rhy. Fig. 4A, 4 1/4 times

D Bb C D

1 slay a - way

D Bb N.C.

1 slay a - way

D Bb

1 slay a way

No Excuses

Words and Music by Jerry Cantrell

Aadd9



Badd4



G6



E



Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 114 Aadd9 Badd4

Aadd9

play 4 times

End Rhy. Fig. 1

Rhy. Fig. 1

*Gtr 1



(Drums)



*2 acoust. gtrs are for 1

Verse

Gtr 1 w/ Rhy. Fig. 1, 8 times, w/ Fill 2, 3rd time

Aadd9 Badd4

Aadd9

Badd4

Aadd9



Badd4

Aadd9

Badd4

Aadd9



Fill 2

Gtr 1



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Back4 Aadd9 Back4 Aadd9

Lay - in' low
 Drained and blue,
 You my friend

Want to take it slow
 I bleed for you.
 I will de - fend.

Back4 Aadd9 Back2 To Coda Aadd9

No more had - ing or dis - gus - ing truths I've sold.
 You think it's fun - ny well, you're draw - ing in it too.
 And if we change, well, I love you an - y - way

Chorus
 G6
 Rhy. Fig. 2

Ctr

Aadd9 Back4 Aadd9

Ev 'ry day - it's some thing, hits me all - so cold, - You

Ctr 2 (elec.)

full full

G6 Aadd9 E Aadd9 End Rhy. Fig. 1

find me sit tin' by my - self, no ex - cus - es, then I know -

full full

Gtr 1 w/ Rhy Fig. 1 4 times
 Aadd9 Badd4 Aadd9 Badd4 Aadd9 Badd4 Aadd9 Badd4 Aadd9
 (Gtr 2 out)
 dim.

Guitar Solo
 Gtr 1 w/ Rhy Fig. 2
 G6 Aadd9 Badd4 Aadd9

G6 Aadd9 E A H (flute) D.S. al Coda Aadd9

Tab 1
 Gtr 2

⊕ Coda

Chorus

Gr 1 w/ Rhy Fig 2

G6

G6 Aadd9 Badd9
 Ev 'ry day it's some thing. hits me all so cold.
 10 15 12 16 19 19 15 12 (18) 12 19 15 19 18 15 19 19

Aadd9 G6 Aadd9 E
 You find me sit tin' by my self no ex cus es then I know.

(19) 10 20 40 17 10 (19) 10 16 12 15 10 10 10 (19) 10 10 10 10 10 (19) 7

Gr. 1 w/ Rby Fig. 1

Aadd9 Badd4

Aadd9 Badd4

(Gr. 2 out)

(Drums out)

play 3 times

poco rit.

Whale & Wasp

By Jerry Contrall

Slowly $\text{♩} = 54$
N C (Gm)

Git 2 (elec.)

Git 3 (elec.)

play 4 times

TAB

Git 1 (2 across str.)

let ring throughout

TAB

**Git 4

G5 D(add9)F# F E Cmaj7 G/B D

5 7 10 9 10 9 12

*vol swells
**strings are for gr

G5 D(add9)/F# F E Cmaj7 G/B D

N.C. (Gm)

Chr 2

Chr 3

Gtr

G

Chord progression: G5, Am7sus4, G/B, C(add9), G6/B, Asus2, G5. *plus 4 times*

Chord progression: D, G5, G/B, C(add9), G5, C(add9), D, G5, G/B, C9(add9)

D G5 G/B C(add9) G5 C(add9) D G5 G/B C(add9)

The musical score is written for guitar and guitar solo. It consists of three systems, each with two staves. The first system includes a guitar part with chords (D, G5, G/B, C(add9), G5, C(add9), D, G5, G/B, C(add9)) and a guitar solo part. The second system includes a guitar part with a melodic line and a guitar solo part. The third system includes a guitar part with a melodic line and a guitar solo part. The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

Don't Follow

By Jerry Cantrell



Tune 1/2 Step Down:

①=E♭ ④=D♭

②=B♭ ⑤=A♭

③=C♭ ⑥=E♭

Intro

Slowly ♩ = 60

Chor. 1 (acous. 12 str.)

Chords: D, D/F♯, G6, A7

End Rhy. Fig. 1

Let ring

* Fret now without

Chor. 1 w/ Rhy. Fig. 1 6 times

Chords: D, D/F♯, G6, A7, D, D/F♯

1 Hey, _____ I _____ ain't nev-er _____ com in' _____ home.

2 Hey, _____ you, _____ you're liv-in' life _____ full thro-tle

Chords: G6, A7, D, D/F♯, G6, A7

Hey, _____ I'll _____ just wan der my _____ own _____

Hey, _____ you, _____ pass me down that _____

Chords: D, D/F♯, G6, A7, D, D/F♯

road. Hey, hey, _____

bot tle, yeah. Hey, hey, _____

G6 A7 D D/F# G6 A7

I can't meet you here to mor row
you can't shake me round now no no. Say good-bye - don't
I get so lost and don't

G5 A7

low know how, yeah. mis - er y so hol
And it hurts to care. I m

Gr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

let ring

1. Gr. 1 w/Rhy. Fig. 1, 2 times

D D/F# G6 A7 D D/F# G6 A7

low

2. D A7

Faster ♩ = 72

Rhy. Fig. 3

Gr. 2

1, 2, 3

Dsus2 D Dsus2 D

End Rhy. Fig. 3

go-ing down.

4. Gr. 2: w/last rems. of Rhy. Fig. 3 Gr. 2: w/Rhy. Fig. 3, 8 times

Ooh, for - got my wo-man, lost my friends, things I'd done and where I've been.

A7 Dsus2 D Dsus2 D w/ Bkgd Voc Fig 1. 7 times A7

Sleep in sweat the mir - sor's cold, _ and see my face, it's grow-in' old. Scared to death, _ no rea - son why, _

Dsus2 D Dsus2 D A7 Dsus2 D Dsus2 D

Do what-ev-er to get _ me by _ Think a bout the things I've said. Read the page it's cold _ and dead, and take me

A7 Dsus2 D Dsus2 D A7

home, _ Yeah, _ take me home _ Oh, home.

Dsus2 D Dsus2 D A7 Dsus2 D Dsus2 D

_ Take me home _ Take me

A7 Dsus2 D Dsus2 D Tempo I Gtr 1 w/ Rhy Fig 1 A7 Gtr 2 / Gtr 2 (voc)

home, _ yeah, _ Take me home, _ oh. Backups: (Yeah, oh.

G6 A7 Gtr 1: w/ Rhy. Fig. 2 G5 A7 D Gtr 1 /

_ Say good bye, _ don't fol low, _

Bkgd. Voc. Fig. 1

Home

Swing On This

Words by Layne T. Staley
Music by Jerry Cantrell, Michael Inez and Sean Kinney



Tune Down 1/2 Step

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Swing ♩ = 144

Triplet feel (♩ = ♩ = ♩)

Gtr. 1 (Acous.)



Drums fade in Bass in

(cont. in notation)

Moth

Verse

Ab G♭5 G5 Ab G♭5 G5 Ab G♭5 G5 Ab G♭5 G5 Ab

er said come home Pa

Rhy. Fig. 1 End Rhy Fig. 1

Gtr. 1

TAB

G♭5 G5 Ab G♭5 G5 Ab G♭5 G5 Ab G♭5 G5 Ab

ther said come home Sis ter

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Gb5 G5 Ab Gb5 G5 Ab Gb5 G5 Ab Gb5 G5 Ab Gb5 G5 Ab

said — come home. — So my — friends — said.

Ab Gb5 G5 Ab5 Gb5 G5 Chorus N.C.

come home. And I said. let me be, I'm all right —

Rhy. Fig. 1A End Rhy. Fig. 1A Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1 Gtr. 3 (Elec.) Gtr. 2 (Elec.)

w/ bar 1/2 1/2 w/ bar 1/2 1/2

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 1 times N.C.

Can't you see — I'm just fine? — Let the skin

ny o - kay — I'm a sleep — an y way —

Ab N.C. Ab Gb5 G5 Ab5 Ab Gb5 G5 Ab Gb5 G5 Ab

Rhy. Fig. 1B End Rhy. Fig. 1B Then —

Gtr. 1

Verse Gtr. 1: w/ Rhy. Fig. 1, 1 times Ab Gb5 G5 Ab Gb5 G5 Ab Gb5 G5 Ab Gb5 G5 Ab

I — heard — a voice. — Said, "Son — you —

G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭

have a choice. I then slapped

Chorus
Gtr 1 w/ Rhy Fig 1A A♭ G♭5 G5 A♭5 Gtr 2 & 3 w/ Rhy Fig 2.8 times G♭5 G5 NC

my face. Let me be. I'm o - kay. I'm a - wake

an - y - way. It's too bright o - ver here. I can shift. can-not steer

So I drive them a - way for a while. then I stay. Lit the skin

Chr 1 w/ Rhy Fig 1B
Chr 2 w/ Fill 1
A♭ NC. A♭ G♭5 G5 A♭5

ny. o - kay. I'm a - wake an - y - way

Verse
Gtr 1 w/ Rhy Fig 1. 3 times
A♭ G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭

(A♭)

Now I have to go home

Gtr 1 w/ Rhy Fig 1A
G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5 A♭ G♭5 G5

Do as when in Rome

Fill 1
Gtr 2

grad bend.

2 4

9 12

Chorus

Gtr. 2 & 3: w/ Rhy. Fig. 2 8 times

N.C.

Let me be, _____ I'm al right. _____ Can't you see _____ I'm just fine? _____

Lit tie skin - ny, o - kay. _____ I'm a - sleep _____ an - y - way _____

Let me be, _____ I'm o - kay. _____ I'm a - wake _____ an - y - way. _____

Bass line

Gtr. 1

w/ har

Gtr. 2

Guitar Solo

Gtr. 1

A1

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 4: Clean elec. Bass in

44

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The second system also consists of a single staff with a treble clef and a key signature of one flat. It begins with a half note G3, followed by a quarter note A3, and then a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The score is marked with a '1/2' time signature and a '1/4' time signature. The melody is written in a simple, folk-like style, with a clear emphasis on the G-A-B-A-G pattern.

And

Figure 1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. This is followed by a half note F4-G4, and then a quarter note E4-F4. The melody continues with a half note D4-E4, and then a quarter note C4-D4. The second system consists of two staves. The top staff continues the melody from the first system, starting with a quarter note B3-C4, followed by a half note A3-B3, and then a quarter note G3-A3. The bottom staff provides a harmonic accompaniment, starting with a quarter note G2, followed by a half note F2-G2, and then a quarter note E2-F2. The accompaniment continues with a half note D2-E2, and then a quarter note C2-D2. The piece concludes with a final chord of G2-A2-B2.

End

Einf. d. Flucht nach rechts

श्रीगुरुभ्यो नमः

Figure 1

[illegible]

Brother

By Jerry Cantrell



Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 96

A

Rhy. Fig. 1

NC

End Rhy. Fig. 1
plus 4 times

Gtr 1 Acous 1

Gtr 1 w/ Rhy. Fig. 1 4 times

Gtr 2 w/ Rhy. A. 2 times

RHYA

Gtr 2 Acous 1



Verse

Gtr 1 w/ Rhy Fig. 1 3 1/2 times

Gtr 2 w/ Fill 1 3rd time

A N.C. A N.C.

1 Fro - zen in the place I hide, not a fraid to paint my sky with some
 2 Ros - es in a vase of white, blood red by the thorns be - side the leaves
 3 Pic - tures in a box at home, yet low - ing and green with mold so I

A N.C. A N.C. Gtr 1 w/ Rhy Fill 1 N.C.

— who say I've lost my mind Broth-er, try and hope to find
 — that fall be cause my hand is pull ing them out as I can
 — can bare - ly see your face Won der how that col or taste

Chorus

F

Rhy Fig. 2

Gtr

A Asus4 A Asus4 A

You were al ways so far a way

Fill 1
Gtr 1

hold bend
fall

T
A
B

Rhy Fill 1
Gtr 1

T
A
B

11. **To Coda** **G5** **Qtr. 3: w/ Rhy. Fill 2** **N.C**

F

End Rhy. Fig. 2

I know { 1. 2. that part, } { 1. 3. so } don't you run a - way like you used to do.

3. the way } 2 and }

Qtr. 1 w/ Rhy. Fig. 1 2 times **A** **N.C** **A** **N.C** **Qtr. 1 w/ Rhy. Fig. 2 (last meas. only)** **G5**

Min. I won't run a way

Qtr. 3 w/ Rhy. Fill 2 **N.C** **Qtr. 1 w/ Rhy. Fig. 1 2 times** **A** **N.C** **A** **N.C**

like I used to do.

Guitar Solo
Qtr. 1 w/ Rhy. Fig. 2
F

Qtr. 3 (Elec.)

1/2 full let ring. 4 full 1/2

Asus4 **A** **F**

1/2 1/4 full bend, full 4 full

Rhy. Fill 3
Qtr. 1

TAB

Clar. 1 w/ Rhy. Fill 2

G5

NC

Clar. 1 w/ Rhy. Fig. 1 2 times

A

1/2

full

1/2 1/2 full full

full 1/2 1/2 full full

5 7 5 7 6

NC

A

NC

D.S. al Coda

full

full

1/2

1/2

6 7 5 6 7 (7)

Coda

Clar. 1 w/ Rhy. Fig. 2. last meas. only

G5

Clar. 1 w/ Rhy. Fill 2

NC

Clar. 1 w/ Rhy. Fig. 3. 2 times

A

NC

don't you run a - way _____ like you used to do. _____

Mm. _____ Like you used to do, _____

A

NC

Clar. 1 w/ Rhy. Fig. 1 2 times

Clar. 2 w/ Rhy. A

A

_____ to do. _____

Like you used to do _____

Mm. _____

NC

A

NC

A

Clar. 1

Mm. _____

Got Me Wrong

By Jerry Cantrell



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = F♭

Intro

Moderately ♩ = 78

Rhy. Fig. 1 G# E F# End Rhy. Fig. 1 G# E F#

Gtr 1 (acous.)

Gtr 2 (elec.)

TAB

Verse

Gtr 1 w/Rhy. Fig. 1 8 times, Gtr 2 w/Fill 1 1st time Gtr 1 w/Fill 1, 3rd time

G# E F# G# E F# G# E F#

1 Yeh, _____ it goes a - way, _____
2 I _____ can't let go, _____
3 You _____ sug ar taste, _____

1/2

G# E F# G# E F# G# E F#

all of this and more of noth ing in my life _____ No _____ col-
thread bare tap - es try un wind ing slow _____ Feel _____ a tor
sweet ness does n't of ten touch my face _____ Stay _____ if

Fill 1
Gtr 2

TAB

Fill 3
Gtr 1

TAB

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Pre-Chorus

Gr 3 w/Rhy Fig. 2A

D

F

C#

A

Gr 1 w/Rhy Fig. 1 2 times Gr 2 w/Fill 2 1st time

G#

E

F#

G#

E

F#

Rhy. Fig. 2

End Rhy. Fig. 2

Gr 1



1. Gr 2 w/Rhy Fig. 2 Gr 3 w/Rhy Fig. 2A

D

F

C#

A

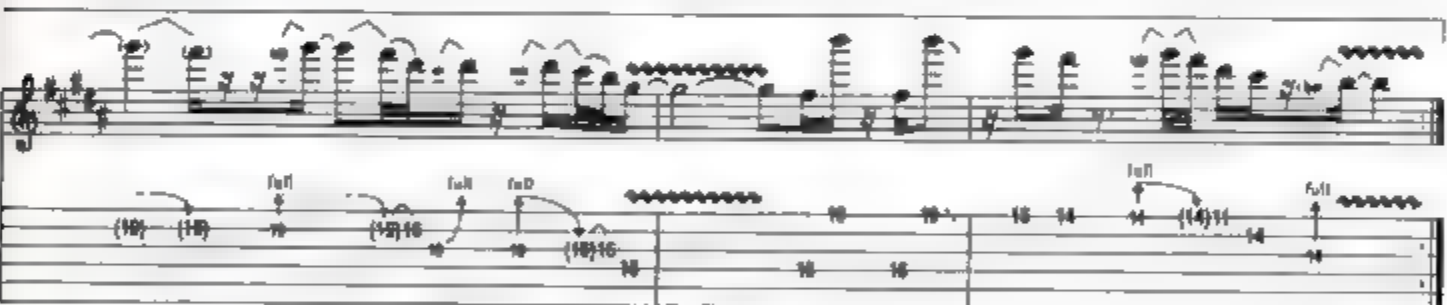
Gr 1 w/Rhy Fig. 1 4 times

G#

E

F#





2. Gr 2 w/Rhy Fig. 2 Gr 1 w/Rhy Fig. 2A, 1st 2 meas. only

D

F

C#

A

Chorus

E

F#

A

Rhy. Fig. 3

End Rhy. Fig. 3

Gr 1 & 3



Fill 2

Gr 2

T

A

B

B

B

B

B

B

B

B

B

B

B

B

B

Rhy. Fig. 2A

Gr 1 (falloff)

D

F

C#

A

G#

Gtrs. 1 & 3: w/Rhy. Fig. 3, 3 times

Gtr. 3: substitute Rhy. Fill 3

E F# A E F# A

felt like — this in so long. Wrong. n p

To Coda

Gtr. 3: substitute Rhy. Fill 2

Gtr. 3: substitute Rhy. Fill 3

End Rhy. Fig. 4

E F# A F# A

Rhy. Fig. 4

Gtr. 1 & 3

sense too far gone from love — that don't last for ever — — — — — Some thing got to turn out.

D.S. al Coda

(take 2nd ending)

E F#

1st

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

18th

19th

20th

21st

22nd

23rd

24th

25th

26th

27th

28th

29th

30th

31st

32nd

33rd

34th

35th

36th

37th

38th

39th

40th

41st

42nd

43rd

44th

45th

46th

47th

48th

Rhy. Fill 1

Gtr. 3

TAB

5	14	10	10	15	14	14	15	14	14
14	14	9	9	14	14	14	14	14	14
14	14	7	7	14	14	14	14	14	14
12	12	12	12	12	12	12	12	12	12

Rhy. Fill 2

Gtr. 3

TAB

7	6	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	5

Rhy. Fill 3

Gtr. 3

TAB

6 (6) 1/2 (6)

1/2

⊕ Coda

Gtrs 1 & 2 w/Rhy Fig. 3, 4 times

E F# A E F# A

strong I have n't felt like this in so long

Qtr 2

16 18 17 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Qtr 3 substitute Rhy F#11

E F# A

Wrong. 10 8

full

12 11 10 9 8 7 6 5 4 3 2 1

Gtr 2 substitute Rhy F#11 2

Gtrs 1 & 3 w/Rhy Fig 4

E F# A

sense too far gone from love that don't last for

full

12 11 10 9 8 7 6 5 4 3 2 1

A

G#

E F# G#

E F# G#

E F# G#

E F# G#

E F# G#

E F# G#

E F# G#

E F# G#

E F# G#

E F# G#

E F# G#

ev er Some thing's got to turn out. right.

(Qtr 2 out)

Qtr 1

12

Right Turn

By Jerry Cantrell



Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat

Intro

Moderately $\text{♩} = 96$

G

E

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (acoustic)

Gtr. 2 (acoustic)

T
A
B

Gtr. 1: w/ Rhy. Fig. 1



E

1/2

1/2

Verse

Or 1 w/Rhy Fig. 1 2 times

G E

In - side, _____ al - ways try 'n' to get back in - side.

dim

G E

But it's so hard _____ to pen e trate pig thick skin. I'm 'bout as

Pre-Chorus

F E F E

Rhy. Fig. 2

Or 1

low as I _____ can get _____ I'd leave, but I can't for - get.

F E G A

End Rhy. Fig. 1

Still I won der why _____ it _____ it ain't

Chorus

E D A Asus4 A G

Rhy. Fig. 3

Or 1

right. _____ Mm, _____ it ain't right. _____ ooh, _____ ain't.

Bridge

Gtr 1 w/ Rhy. Fig. 2



D A



Chorus

Gtr 1 w/ Rhy. Fig. 3

E



w/ Voc. Fig. 1 & other vocal overloads

Gtr 1 w/ Rhy. Fig. 3

E



Repeat and Fade

Am I Inside

By Jerry Cantrell and Layne T. Staley



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Intro

Slowly ♩ = 48

Rhy. Fig. 1.

End Rhy. Fig. 1

Gtr. 1 (acous.)

Em7

Verse
Em7

Gtr. 1: w/ Fill 1, 3rd time
G#maj7

1. Lone - li - ness... it shad-ows me, —
 2. Sur - round-ed, by emp - ty souls, —
 3. Cha - os, and hate... sha-dow me, —

quick - er... than dark - ness,
 ar - ti - fi - cial, cour - age used...
 Pain — it — fills me up...

Fill 1
Gtr. 1

Em7

crawls to the sur - face of my skin,
 And be - cause so once was mine,
 On - ly one thing makes me feel,

Gmaj7 Em7

Vis - i - bly sur - round - ed by it,
 I walk this maze a lone,
 Miss - ing bet - ter half of me.

Pre-Chorus
 B Bsus4 B A F# F

1. Gtr. 1: w/ Rhy. Fig. 1
 Em7

Black is all I feel so this is how it feels to be free.

2.
 Gtr. 1: w/ Fig 2, 2nd time
 E Esus4 E E7

Fig 2 (arpeg.)
 Gtr. 1

1/2 12 fall

TAB

Chorus

Gtr. 1: w/ Rhy. Fig. 2, 2 1/2 times

D A Esus4 E E7 D A

Man's _____ be - side him-self. _____ Man's _____ be - low him-self. _____

Rhy. Fig. 2

End Rhy. Fig. 1

mf

Esus4 E E7 D A Esus4 E E7

yeah. Man's _____ be - hind him-self. _____

To Coda

Gtr. 1: w/ Rhy. Fig. 1
Em7

D.S. al Coda
(Take 2nd Ending)

D A

Am _____ I _____ in - side my-self?

Coda
Em7

E
⑥
open

Gtr. 1: w/ Rhy. Fig. 1

*play 6 times

*8th time begin gradual rit.

NOTATION LEGEND

Examples of bending techniques on a guitar staff and fretboard:

- Bend (half step):** Treble clef, quarter note on E4, bend up 1/2.
- Bend (grace note):** Treble clef, eighth note on E4, bend up 1/2.
- Bend (whole step):** Treble clef, quarter note on E4, bend up full.
- Bend (whole and half steps):** Treble clef, quarter note on E4, bend up 1 1/2.
- Bend (two whole steps):** Treble clef, quarter note on E4, bend up 2.
- Bend and Release:** Treble clef, quarter note on E4, bend up full, then release back to E4.
- Prebend (string bent before picking):** Treble clef, quarter note on E4, prebend up full, then pick.
- Compound Bend and Release (only first note plucked):** Treble clef, quarter note on E4, bend up full, then release back to E4.

Examples of advanced bending and vibrato techniques on a guitar staff and fretboard:

- Compound Bend and Release (every note plucked):** Treble clef, eighth notes on E4, bend up full, then release back to E4.
- Slight Bend (microtone):** Treble clef, quarter note on E4, bend up 1/4.
- Unison Bend:** Treble clef, quarter note on E4, bend up full.
- Vibrato:** Treble clef, quarter note on E4, vibrato.
- Wide Vibrato:** Treble clef, quarter note on E4, wide vibrato.
- Rake Strings:** Treble clef, quarter note on E4, rake strings.
- Sweep Picking:** Treble clef, eighth notes on E4, sweep picking.
- Vibrato Bar Dive and Return:** Treble clef, quarter note on E4, vibrato bar dive and return.

Examples of vibrato bar and slide techniques on a guitar staff and fretboard:

- Vibrato Bar Scooping:** Treble clef, quarter note on E4, vibrato bar scoop.
- Vibrato Bar Dips:** Treble clef, quarter note on E4, vibrato bar dip.
- Legato Slide:** Treble clef, quarter note on E4, legato slide.
- Shift Slide:** Treble clef, quarter note on E4, shift slide.
- Pull-Off:** Treble clef, quarter note on E4, pull-off.
- Hammer-On:** Treble clef, quarter note on E4, hammer-on.
- Legato Phrasing (first note plucked only):** Treble clef, quarter note on E4, legato phrasing.
- Ghost Note:** Treble clef, quarter note on E4, ghost note.

Examples of phrasing and muting techniques on a guitar staff and fretboard:

- Staccato Phrasing:** Treble clef, quarter note on E4, staccato phrasing.
- Choppy Phrasing (extreme staccato):** Treble clef, quarter note on E4, choppy phrasing.
- Fret-Hand Muting (percussive tone):** Treble clef, quarter note on E4, fret-hand muting.
- Pick-Hand Muting:** Treble clef, quarter note on E4, pick-hand muting.
- Tremolo Picking:** Treble clef, quarter note on E4, tremolo picking.
- Trill (fast hammer-on/pull-off combination):** Treble clef, quarter note on E4, trill.

Examples of harmonic and tapping techniques on a guitar staff and fretboard:

- Pick Scrapes:** Treble clef, quarter note on E4, pick scrapes.
- Open Harmonic:** Treble clef, quarter note on E4, open harmonic.
- Pinch Harmonic (with pick):** Treble clef, quarter note on E4, pinch harmonic.
- Harp Harmonic:** Treble clef, quarter note on E4, harp harmonic.
- Tap Artificial Harmonic:** Treble clef, quarter note on E4, tap artificial harmonic.
- Tap-On Technique:** Treble clef, quarter note on E4, tap-on technique.
- Bend and Tap-On Technique:** Treble clef, quarter note on E4, bend and tap-on technique.